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RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

UNIVERSITY OF ALBERTA

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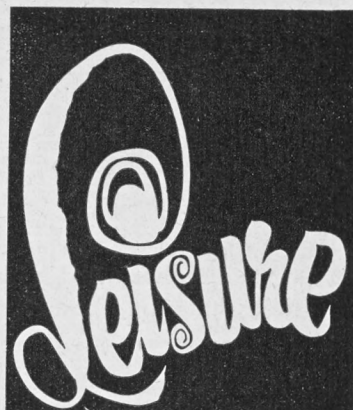


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Presents Jazz Ballet

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**Quote of the Month**

If you can fill the unforgiving  
minute

With sixty second's worth of  
distance run,

You'll have the world and every-  
thing that's in it,

And a coronary before you're 51.

—*The Lancet.*



# BALLET and BRUBECK

by

Merna Leviston

There's an old theatrical superstition that whistling backstage is bad luck.

None of the Edmonton Ballet Company's 45 dancers is really prepared to pucker up and put that belief to the test, but bad luck doesn't scare them much either.

The only Canadian ballet company west of Winnipeg, the Edmonton troupe has put on first-class shows in such Alberta towns as Tofield, Edson and Stettler, sometimes in spite of situations when "everything went wrong."

There were no serious mishaps when the company recently filled Jubilee Auditorium in Calgary for two performances and saw 200 patrons turned away for lack of space.

Contrast this with their appearance in a much smaller hall in Stettler, which was not nearly filled for their show. It was during last February's coldest blizzard that company members loaded up their bus and set out over highways that were a sheet of ice. What with the ice and drifting, the company didn't arrive in Stettler until minutes before curtain time.

The audience was arriving on the other side of the curtain while the men dancers set up sound and lighting equipment and the girls unpacked

costumes. The hall, they were told, would be only half full. Local farmers had bought tickets but were unable to get to town . . . "because of the snow and bad roads".

The show went on, even when a dancer's costume flicked the tape recorder at the edge of the stage and the music began to get slower . . . and slower . . .

To avoid stopping the show, the company's artistic director, Ruth Carse, rushed over to the recorder. Finding it too jammed to roll under its own steam, she knelt down and wound the tape from one reel to another herself, carefully regulating the tempo to the end of the dance.

As the bus returned to Edmonton after the show, the dancers caught a radio report that the highway they had just traversed was "impassable because of snow and drifting".

It wasn't the luckiest night to put on a show, but the show went on in spite of every difficulty.

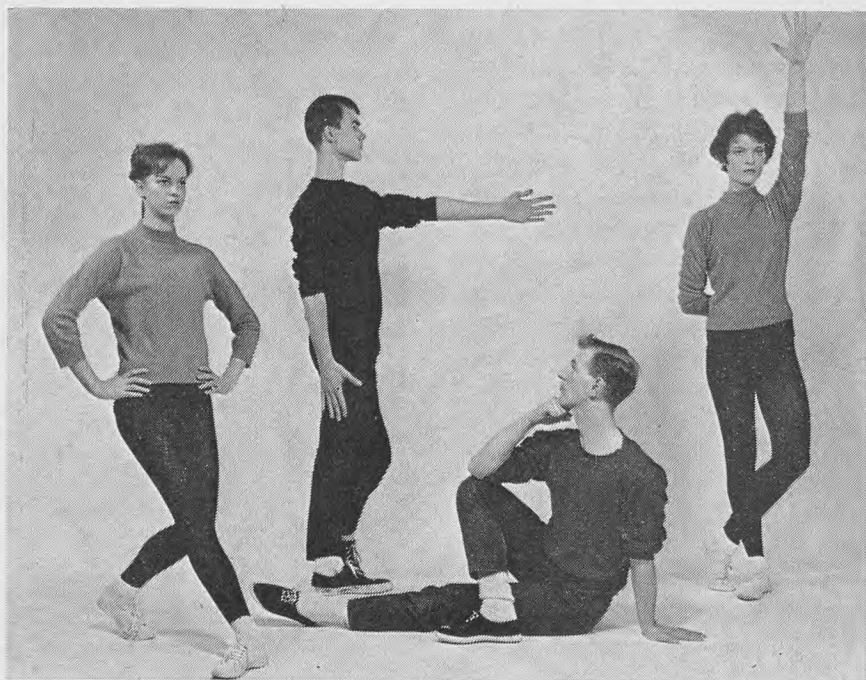
An interesting program was arranged for the company's March 9 performance in Jubilee Auditorium, Edmonton, with two new ballets being premiered.

"L'Ecole de Danse" is a new ballet choreographed by Ruth Carse and inspired by the paintings of Degas. Also premiered was the first ballet of

(Continued on page 19)



A STUDY IN CONTRAST. *The traditional costumes and classical figures of "Crystal Fantasy" (above) contrast sharply with the jazz ballet "Time and Space" (below), set to the music of Dave Brubeck.*



# PIANO WORKSHOP FOR CLASSROOM TEACHERS

by **Sister Mary Helene**

Supervisor of Music. Lethbridge Separate  
Schools

The Piano Workshop which was held in Lethbridge, November 23 and 24th was a new experiment for the Recreation and Cultural Development Branch of the Department of the Provincial Secretary, but it has been so successful that this course will soon be one of the most popular offered by the Department.

The object of the course is to show classroom teachers, with little or no previous knowledge of the piano, how to use this instrument in their classroom music lessons. Some of those teachers who enrolled for the course may have had misgivings as to how one could learn to play the piano after a short week-end course of 12 hours. These were the pessimists, but when they saw Dr. Churchley at work, they soon realized that here was a teacher who had their interest at heart and who gave every bit of himself during these hours to help them to help themselves. He introduced the students to some useful piano literature and all went away feeling that they could continue working on their own from this book for many hours. As the ideas and methods were explained, it

was easy to understand but not so easy to get one's fingers to do just what you wanted them to do. If only there had been time for a half-hour private practise between sessions. But the first thing you knew it was time for another session to begin.

Some of the teachers were hoping to get some ideas to put new life and interest into their regular classroom work. They had just attended the Ginn Workshop and had seen Miss Gray demonstrate the use of bells and autoharps. Dr. Churchley pointed out that if we had the piano it could be used in place of the bells and autoharps. Many teachers had looked upon the piano as a sort of venerable personage who needed an expert to play it and they felt it was almost degrading the dear old piano to just punch out a note now and then to give the class the starting-note or to check the pitch. They now came to look upon the piano as a friend who could help them in many ways they had never dreamed of before.

Besides learning to chord for the simple songs children sing in school, they learned to make up an ostinato



accompaniment which any child in the room could learn to play. They learned to use the piano to demonstrate the use of terms like "high" and "low" in relation to music. This is especially useful for children in the early grades who have difficulty "finding" their voices. By letting them come to the piano and pick out notes they have the added senses of seeing and feeling to help them. The classroom teachers learned to use the piano to develop ear-training in the children. By using only three notes at first the class is asked to listen while the teacher plays a tune. Then one of the students plays it back. They further develop creativity in the child when they ask the child to make up a tune to use as an ear-test for the class.

Dr. Churchley had expected that his course would interest the teachers of grade 1, 2 and 3 most. These teachers did learn many ways of using the piano in the classroom. They learned to chord any of the little songs in the children's books, to use the piano for rhythm band, for ear-training and tone-matching. A large percentage of the Lethbridge class, however, was made up of teachers of grades 4, 5 and 6. These found still more uses for the piano in the classroom. They found that they could actually teach their pupils to chord and play tunes on the piano using the new book. They found they could have three pupils play at the piano at one time, as Dr. Churchley had the students of his class do during the workshop.

One student could have the melody, one the chord, and one the bass note.

The month of December has not been a good time to try out the results of this workshop in the classrooms. There were Christmas Concerts and exams which required all of the teachers time and energy, but some of the teachers have taken steps to implement their new knowledge and have met with some success and a great deal of interest. They have found time to keep up their own enthusiasm by practicing on their own from the book of Dr. Pace. Many of them have taken steps to get a piano of their own so that they can continue to help themselves to play the piano. All of them, have felt it was very worthwhile.

An ideal situation would be to have this course spread out over several weeks so that there would be time for individual practise between sessions. Dr. Churchley probably has a set up in Calgary where this can be done. But when one has to arrange to gather a large number of pianos and to have them tuned, it just is not feasible to do this every week. Maybe at Easter or Summer Vacation it could be done. At least we can dream of such a plan.

Needless to say we in Lethbridge are very grateful to Mr. Peterkin of the Recreation and Cultural Development staff and to Dr. Churchley for this piano workshop and we assure them and others who might be interested in such a course, that it is very worthwhile.

# SCHOOL — COMMUNITY RELATIONSHIP

**Blair Fraser**

Editor, MacLean's Magazine

(An address delivered in Banff,  
May 29, 1962)

We had a little difficulty about the title of this speech. I was originally asked to talk about Communications, it's spelled with a capital letter. And your association replied politely that they didn't mind calling the speech something like "community relationships", so long as I would remember that they did not want a talk about public relations. In other words, they didn't care what I called the speech so long as I actually talk about communication—with, out of deference to my sensitivities, a lower case c.

Obviously, we were arguing about semantics—another aspect of the new black magic, communications. But I inferred, rightly or wrongly, that you want me as a professional journalist to talk to you about the techniques that you as educators might employ, to get across to the general public a clear and if possible sympathetic notion of what you are trying to do in the Canadian schools of today, how you are trying to do it, what obstacles you find in your way and what the public in general and par-

ents in particular might be able to do about it.

I shall try to do this without yielding to the temptation, ever present when a layman talks to a congress of teachers, to tell you how to run your schools. Education is the one subject on which every man and woman in Canada is an acknowledged expert—acknowledged by himself, if by nobody else—and I can only suggest that whenever I start instructing you on the instruction of children, just have somebody turn off the public address system. I'm sure to notice it after a while, and get back to my proper topic.

But I do ask your forbearance to some degree, because the two subjects are not quite as far apart (or anyway, I don't think they are) as they may seem to be. I firmly believe that for everything connected with educational method—method as distinct from educational organization like the larger school district or the source or amount of school funds—for anything directly concerned with your work with the child, there is no better means of communication than the child himself. Nothing is so reassuring to a parent as a happy, busy, visibly growing child, a child who is learning, a child whose mind is obviously being given something to bite on. If you have that point of contact your problem of communi-

cation will be easy; if you haven't, it will be difficult, and so it jolly well should be.

Now I recognize, in saying this, that the child as a channel of communication is somewhat unreliable. Not long ago the son of a friend of mine came home and told his mother they'd learned a new song at school that day. She asked if he could sing it and he said yes he could, he could remember the whole song—and he sang it for her. It began:-

"O Canada, our home is made of sand,"

and he could go right on from there to the last line, which was—"We stand on God for tea".

You can see that this bright child was a rather impaired connection between school and home as far as the specifics, the more precise content, of the curriculum is concerned.

It's a disheartening fact, however, that all means of communication between teacher and parent, or teacher and public, or even teacher and teacher, are liable to distortions equally gross and a great deal harder to detect. Probably the outstanding example, in the memory of anyone over forty-five, is what happened to progressive education between the time its philosophy was developed by John Dewey, and the time it was generally applied in the public schools of North America.

John Dewey had proclaimed the self-evidently sense-making notion that a child will learn more easily if he can be induced to like what he is doing. By the time progressive education had reached its flower, its

full application in the public schools of this continent, that principle had been transposed in exactly the fashion of the Mad Tea Party—instead of "Help them like what they do" it became "Let them do what they like".

As the Dormouse said, you might just as well say, "I breathe when I sleep" is the same thing as "I sleep when I breathe". And yet that lunatic inversion of logic was actually committed, not only by the philistine enemies of progressive education but also by some of its self-elected friends.

Please don't misunderstand me—I am not one of the philistine enemies, I am one of the self-elected friends. I was once a member of the board of directors of St. George's School in Montreal, where my wife was a teacher and our older son is the most loyal of old boys. We know from personal experience or first-hand observation what real progressive education is, what it can do, how it liberates the mind from dogma and drudgery and brings the thrill of discovery back into learning.

But I'm sure I don't have to tell this audience, I'm sure you know far better than I do just how deep and how devastating that lethal inversion of logic has been in the past twenty years—how much harm has been done, how much wet rot and fatty degeneration introduced and tolerated in the school systems of this continent by this monstrous educational heresay "Let them do what they like".

I think it's relevant to our discussion here today to ask how this distortion came into being, and my own answer is, in part, "Through the in-

discreet, almost indiscriminate use of the popular media of communication"—particularly, the easy ones, the women's page, the genteel sales pitch. It was a standard feature item of the women's club luncheon speech for years—the piece about how the children learned arithmetic by making mud pies, and how they learned history by building wigwams and igloos. That story was written so often, became such a deeply imbedded cliché, that even the teachers began to believe it, and the results in some school systems were absolutely catastrophic.

Now, of course, we're at the other extreme. We're being told how we're going to beat the Russians to the moon by making everybody learn the multiplication table. And if that preposterous hyperbole ever gets the same currency and the same longevity as the other one, if it too becomes a part of what Galbraith has called "the conventional wisdom", then it may do almost as much damage in its turn—perhaps even more, if it sends us back to the routines of drudgery that in my own school days were such a major fraction of the educational process.

Well, what's the moral? What is it that we've done wrong, or anyway what can we do right to avoid this dismal dialectic of opposite extremes succeeding one another and infinitum, thesis and antithesis forever without ever reaching synthesis?

I suggest we have to resist the temptation to sell a bill of goods. Patient exposition, yes. High-pressure persuasion, no. Over-simplification hard to avoid as a cumulative

effect no matter how careful we are; if we employ sales pitch, it's inevitable.

I've been speaking until now about educational method, and how it can be made clear and acceptable to parents. What I say doesn't apply quite so strongly, perhaps, to problems of organization like the larger school unit or tax sources or federal aid to education, purely political topics that do lend themselves to argument. But even here, the pitfalls of overstatement and over-simplification are still there, and well-meaning people fall into them.

Example—teacher's salaries. Starting in the thirties when things were truly grim, all through forties and early fifties when they were much less so, teachers have projected an image of themselves as underpaid, overworked, miserably exploited sharecroppers—with a curious double result. One was the result intended, that salaries have gone up to quite a gratifying degree. But the other was that for a critical period of years far too few people, and especially too few good people, went into teaching at all.

Now that pendulum is beginning to swing the other way. The strong teachers unions with their pink lists or blue lists or whatever have begun to project another image to the public, one that is not to the advantage of the teaching profession. This is one of the things that puts the bitterness into the argument over merit rating and merit pay.

However, that's a digression I didn't mean to get off on. The point I'm



trying to make is that it is dangerous so dangerous in my opinion as to be very seldom advisable to go out and try to sell the public anything more complex than soap. It has, as the doctors say about new drugs, undesirable side effects.

I realize that in talking this way I'm very unfashionable, and I suspect I may be telling you exactly the opposite of what you wanted and expected to hear from an editor. But when I spoke of communications as black magic a few minutes ago, I wasn't being wholly flippant or facetious—there is an element of magic about it, and I mean magic as it really is, not as its customers suppose it to be. People will persist in thinking that their problems can be solved, or dissolved, if they can just get hold of the right magic formula, and as long as people believe that there will be witch doctors ready to sell them the formula.

I say, don't buy it. If you must go in for magic stick to the sorts that have stood the test of time, like astrology or economics. Don't hire these men who undertake to tell you, for a fee, not only what your neighbour thinks but why he thinks it, and therefore how you can make him stop thinking that and start thinking something different. I don't believe this can be done at all, except by years of patient effort and exposition and experience—but even if it could be done I don't believe these so-called social engineers can do it, these men whose concept of communication is to be totally unintelligible. Forgive me if I seem to speak with some heat, but I really think these makers and

worshippers of graven images are the menace of modern times.

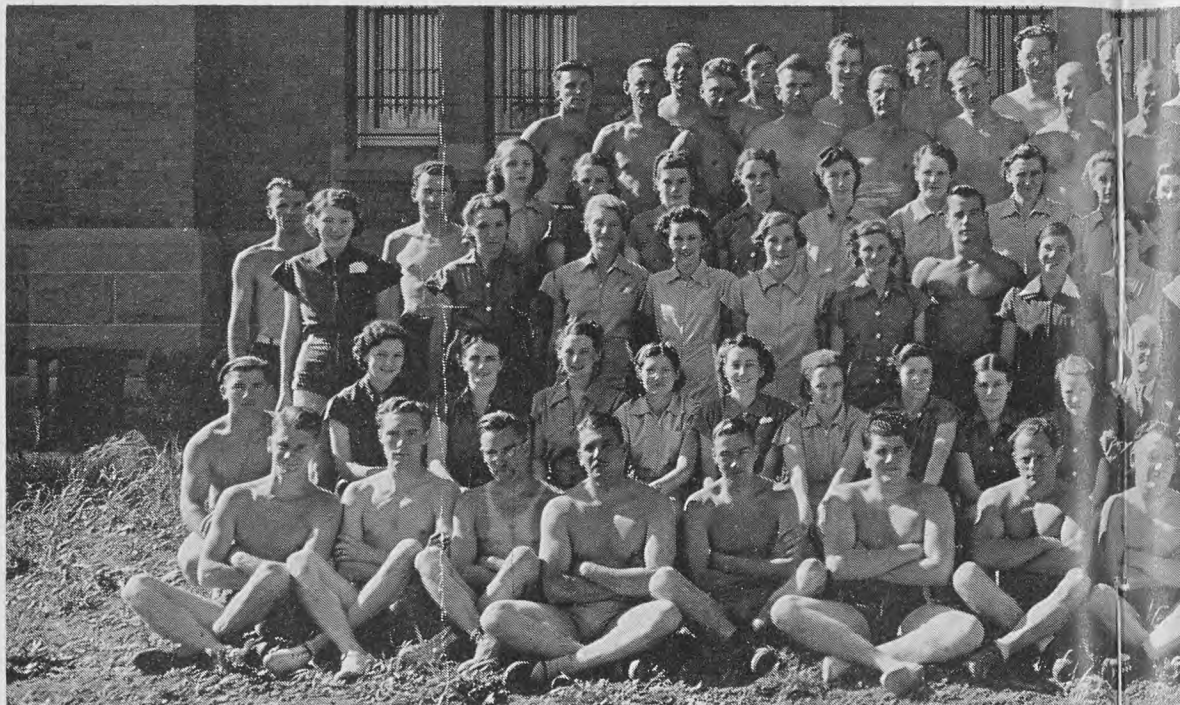
That's enough about how not to communicate—what about the positive?

1. No substitute for direct contact. Happy busy child may be counsel of perfection, but more systematic contact with parents is not. Only way to convey to parent what you're doing and what you're trying to do is to show him. Also, proof of interest in child etc.

2. On broader questions where direct contact insufficient, make it as nearly direct as possible. Don't let professionals come between you and the people you're talking to., and offer to explain you to each other. Make your own contacts with radio and TV audiences, with readers if you can and with editors and disinterested professional writers if you can't. Examples.

This less and less difficult—more and more interest in education, more and more newspapers and periodicals employing specialists in it. But again, watch out for the sob-sister or gee whiz approach that ruined progressive schools. It's the easy way to get publicity, but the long-term effect is bad. Even good articles can have unintended effect—e.g. Katz on teaching machines.

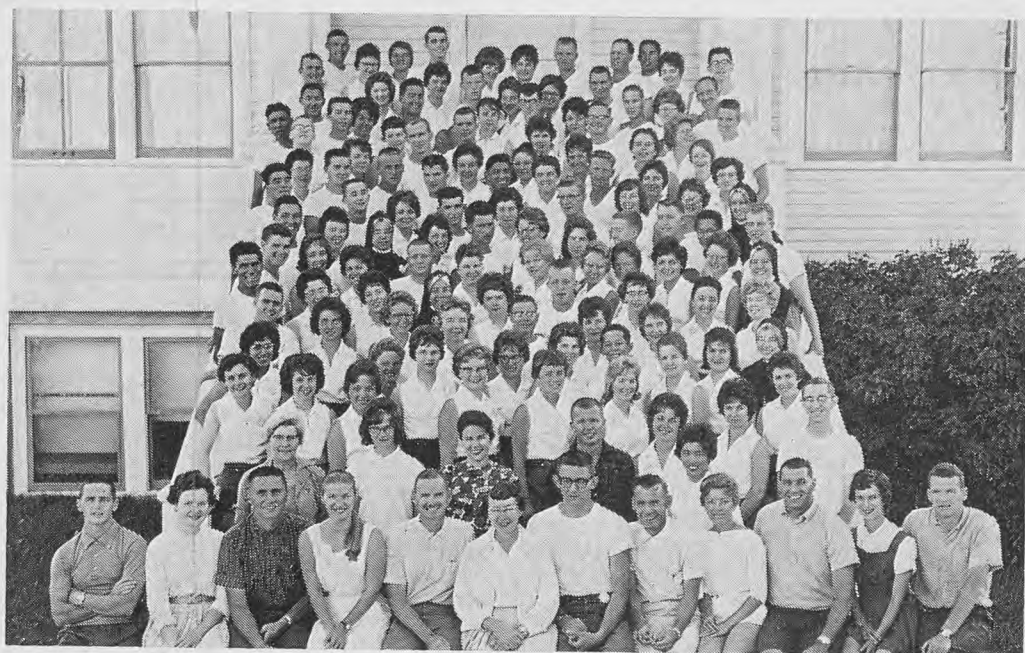
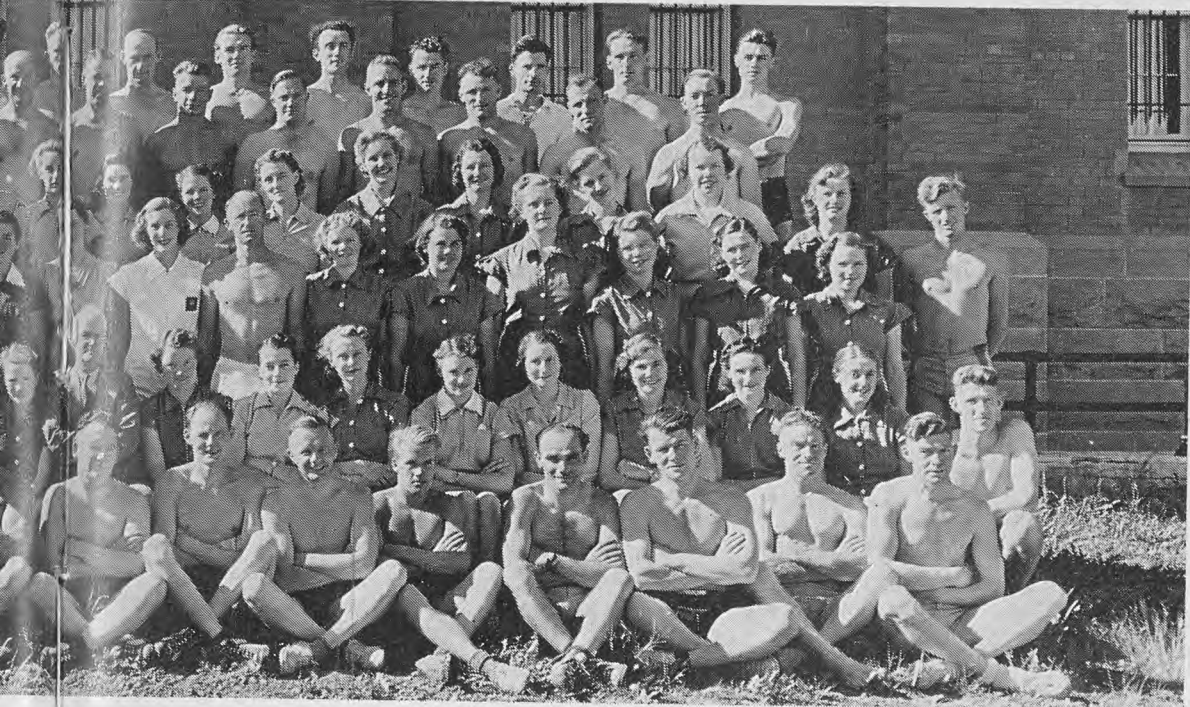
Finally—don't believe anyone who tells you average man can't understand. Opposite nearer the truth—man who can't put what he has to say in simple terms doesn't understand it himself, and uses jargon to conceal absence of thought.



At the top of these pages is a photograph of the Recreational Leadership Class of 1939, while lower left is the first Recreational Leadership Class of 1938. The most recent class, 1962, is at the lower right. In the 1939 class you may recognize such well-known persons as Hon. Gordon Taylor, Ald. McKim Ross and C. E. Huckvale, while

included in the 1938 class were Tom Shandro, Hon. Gordon Taylor. The 1962 class consisted of staff members (first two rows) including 14 Albertans, and Mrs. Joy Slater, Nelson, B.C. and Miss Yvonne Tremblay, St. Catharines, Ont. Students from Alberta came from as far away as Fort Vermilion and Milk River.







# A NEW LOOK AT ADULT EDUCATION

H. Wohlfarth

Whenever anything grows without a distinct and clearcut governing pattern by which only organized growth can take place, the result will be wild and malignant growth, chaos and finally destruction.

Community Art Classes in Alberta are in a steady and energetic state of growth and it is therefore, of importance to ask ourselves "What is the guiding pattern of development?; "What is the future goal? "How far is this future development pattern meeting the realistic demands of our changing society?"

In order to attempt an answer to these questions and since the community art class project is educational, i.e. an adult educational project, we have to start, of necessity, with a brief review of the general educational pattern and its changes during some historical periods. This short review is also intended to point out the symbiosis of education and society.

In the middle ages, the society pattern was dominated by all the pene-

trating influence of the church. The aims of education in this time were, therefore, closely linked with the aims of the church in its service to this largely homogeneous society.

Later on in the history of education its aim was the perpetuation of our elite and more recently the development of liberal education which has come to be regarded as the ideal of education, embracing the rational and material as well as the supernatural and creative.

In the nineteenth century the rational and material side of knowledge started to grow at an accelerated rate.

Inventions and discoveries in the fields of science and technological developments followed one another at a breathtaking pace. The industrial revolution began to reshape living conditions, environment and social structure to a fundamental extent.

---

\*Assistant Professor of Art  
Department of Extension  
University of Alberta



However, liberal education still remained the proven classical and dominating force in education. The twentieth century saw in its first quarter a further exaggeration of these conditions, accompanied by deep-seated social upheavals and a very strong orientation toward secularism and materialism. In this period, and reaching into the present, we also have the frantic struggle to maintain the dominant role of liberal education and the important place for the humanities in secondary, vocational and college education.

This picture is further complicated by the fact that before the necessary adjustments to the problems created by the industrial revolution have been made, we have been pushed into the atomic age wholly unprepared with problems enough to be solved during the next two hundred years. But not enough! After the first groping stumbling steps in this new era and without a chance to get an overall view of its problems and consequences, we are pushed into the space age, so that now after the first manned flight into space, we are in a complete state of confusion and bewilderment.

In summing up our present situation we can say: (a) that the ideal form of education is still considered to be liberal education. (b) the realistic demands of society in the second half of the 20th century call for more and better trained scientists, technicians and engineers in a society resting on the foundations of science, technology, commerce and administration. These fields are constantly growing in complexity necessitating rigorous special-

ization. The demand is therefore, for more and more extensively-trained specialists in these fields and education will be forced to meet these realistic demands. By necessity this trend will not only continue but will go to a further extreme during the next hundred years.

The result will be the immensely increased efficiency of the student in his narrow field of specialization and a great variety of specialists in the different fields, assuring unprecedented development in the professions, trades, etc. particularly in the most heavily promoted areas of science, technology and commerce.

The highly trained and specialized person of today and the future is, therefore, overdeveloped in one narrow field and undeveloped in every other field of human endeavor. Since education will be forced to meet the needs for more and better trained persons, in the sciences and the multitude of technical fields, and since each field in particular becomes more and more complicated and extensive, requiring a constantly greater amount of time for efficient and thorough training, it is only logical to predict that this additional training can be obtained only at the expense of other subjects on the curriculum which are not directly related to the specialized field. There seems to be no hope at all of providing the majority of students with a unity and general range of knowledge during his normal period of highly specialized education.

We can now locate the critical point in the educational pattern of today. It is the deadlock between

our desire for liberal education and the realistic demands and needs of the present and future situation for increased specialization and concentration in science, technology and commerce.

The only long-range solution of this deadlock will be the realization that both aspects have to be considered and carried out, firstly to satisfy the demands for the specialists and also to provide unity of knowledge by educating people in the humanities. Since this is obviously impossible during the normal period of education, a solution can only be found by changing our traditional idea that education is finished by about twenty-two years of age and by adopting the concept that education in the space-age is a continuous, active, process, which only ends with death. This is continuing education.

It is now clear that if the humanities have to suffer in general during the normal period of education then their important role will be in the second

phase of education, continuing education.

We can safely assume that continuing education in the liberal arts will not only solve the present deadlock but also benefit the individual and enable man to stabilize himself in this age of turmoil. This solution will also provide people with a second career as advocated by Dr. Wilder Penfield, Canada's famous neurosurgeon, who advocates that the preparation for this should start in the forties. With this advance preparation, the years after retirement will not be so tragically empty but filled with adventures of the mind and adventures in creativeness.

Continuing education, that is adult education, in the liberal arts is therefore, assuming an accelerated importance in the future development of our society and the country which recognizes and anticipates these needs of the present and the future will not only be prepared, but become an example for others to follow.



Adult art classes at the Banff School of Fine Arts are held from October till May, and are visited once a month by Professor Wohlfarth. There are 45 persons registered in the Banff class. There are 34 such classes throughout Alberta from Peace River to Stavelly, and from Jasper to Vermilion. Prof. Wohlfarth instructs 25 of these, the others are guided by Henry Charles and Margaret Staples of Calgary.

*Professor Wohlfarth shows Mrs. Jeannette Ford of Banff some color ideas at the art class at Banff School of Fine Arts.*



*A general view of the studio at the Banff School of Fine Arts with model in the left foreground.*



*Mrs. Gwen Barker and Mrs. Jeannette Ford, both of Banff, paint model shown at left back.*





*The Fitness and Amateur Sport Study Committee are shown discussing plans for their community survey. Left to right are: J. Riddell, secretary; Mrs. Isobel Seaman; Miss Audrey Carson; A. V. Pettigrew, chairman; David Critchley; Dr. Don Smith and Lionel Fournier, research advisor.*

# Committee Will Survey Fitness, Amateur Sports

The Government of the Province of Alberta, by Order in Council 1861/62, has established a committee to survey and assess the present level of fitness and amateur sport activities in the Province.

This Committee is charged with the task of compiling information from organizations and individuals engaged voluntarily or professionally in encouraging, developing and promoting fitness and amateur sport activities among the residents of Alberta.

The collected data will serve as a basis for analysis, following which recommendations will then be formulated and embodied in a report to



the Minister for consideration in the planning of future recreational and cultural developments in the Province.

An invitation is, therefore, extended to all communities, organizations and associations in the Province who are in one way or another associated with programs of fitness and amateur sport and other recreational activities, to present briefs outlining the components which play a role in the promotion and development of their respective activities.

Of particular interest to the Committee are such elements as program of the activities, facilities utilized in the promotion of programs, leadership personnel available and financial resources.

The following items shall serve as general terms of reference for written submissions:

—Is there a present lack of adequate fitness opportunities in

- your organization or community?
- Who is missed in your program?
- Where should emphasis be placed
  - at the local, provincial or federal level?
- As a recreation and cultural development organization, where are your weaknesses and why?
- Quantitative registration and program statistics should be noted.
- What about the physical education program in your community?
- What about the "after high school" age group?
- Future plans and suggestions for improvement in Alberta programs.

For further information, address your communications to:-

Mr. Jack W. Riddel, Secretary

Fitness & Amateur Sport Survey  
Committee

424 Legislative Building  
Edmonton, Alberta

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## MUSICAL BIOGRAPHIES

The musical biography series under "The Great Masters" seems to be a worthwhile purchase for high school students and musical amateurs interested in furthering their knowledge of many of the composers. These books are short, (about fifty pages each) and are written by authors experienced in the field.

Naturally, because of their brevity, the authors cannot discuss, at any length, the compositions of the various composers. Nevertheless, it is surprising how much has been put into these little books. Even a student of

music or a professional can find much of interest.

The following have been published:

### **The Great Masters Series**

**Mozart** by **Eric Roseberry**

**Beethoven** by **Eric Roseberry**

**Handel** by **James S. Hall**

**Purcell** by **Imogen Holst**

**European Music** by **Ernst Roth**

**Bach** by **Percy M. Young**

**Haydn** by **Henry Raynor**

Each of these books costs \$1.00 and are published by **Boosey & Hawkes, Canada Ltd.**, 209-13 Victoria Street, Toronto 2, Ontario.

# BOOKS IN REVIEW

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Those who have lived in Vancouver, are living in Vancouver or who ever intend living in Vancouver, will find the charming sketches and easy but meaty text of "**Vancouver**" a volume to cherish. Vancouver's Sights and Insights as depicted by the 150 or more pen and ink sketches of George Kuthan light-heartedly support the copy prepared by Donald Stainsby.

No one should buy the book to use it as a possible tourist guide to a city tour. True, there are intriguing points of interest in the city brought out by pen and brush. But the book is essentially an illustrated story to define the 'mood' of a fascinating city, with an interesting background.

There is real love of a community, rich in lore, rich in beauty and rich in portents of future growth both social and economic, revealed by the co-authors. Their interest ranges from Chinatown to the campus of the UBC; from Stanley Park to the waterfront; and from the Pacific National Exhibition to the Birks clock.

Its a happy book, and a book that has a Canadianism—localized as it may be—that makes the reader hopeful of finding future volumes similarly treating other cities.

**Vancouver, Sights and Insights**, by **George Kuthan** and **Donald Stainsby**. Published by the **MacMillan Company of Canada Limited**. \$5.00

Suggestion that the "coup d'etat" is likely to emerge as the normal successor to outright war is made in the introduction to "The Conspirators" by Canadian Army Major Donald James Goodspeed. And with the likelihood of any major war getting out of atomic hand, Major Goodspeed's outline of procedure for six classic examples of the coup, in the past six decades, may well become a classic text on forceful government overthrow.

Three of his examples were failures, and he explains why. The most obvious reason lies in the error of the plotters in letting those they overthrew, live. The three other coups he details were successful because the conspirators completely destroyed the persons heading the government they overthrew, and because the public attitude to the regime was less than approving.

Belgrade, Dublin, Petrograd, Berlin, Rome, and Rastenburg are the examples. The lessons of each may be applied almost anywhere. Those who are squeamish, who flinch at man's inhumanity to man, may find skipping some sections desirable. But by and large, Major Goodspeed's scholarly presentation of the means and reason for the application of the "thumb on the blade and the upward stroke" gives considerable food for thought.

**The Conspirators**, by **Major D. J. Goodspeed**. Published by **The MacMillan Company of Canada Limited**. \$5.00.

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a talented young Edmonton dancer, Bryan Toews. Mr. Toews studied in New York for a year on a Canada Council scholarship, and has extensive stage and television experience. His jazz ballet is to the music of Dave Brubeck.

As an aid to maintaining its professional standard, the company each year invites a guest choreographer to visit Edmonton to add a new dance

to its repertoire. A co-founder of the Royal Winnipeg Ballet, Betty Farrally recently taught the company "Finishing School", a lively account in dance of a family's attempt to climb the social ladder. This, too, was part of the March 9 program, which opened with "Crystal Fantasy", a traditional white classic ballet.

And to end the evening, a circus ballet, "Big Top", in which poodles jump through hoops, bears ride tricycles and clowns dance on stilts.

## PROVINCE OF ALBERTA SCHOLARSHIPS 1963

The Province of Alberta will offer scholarships for 1963 in the following fields:

<b>ATHLETICS AND OUTDOOR EDUCATION</b>	<b>ranging from \$100 to \$500</b>
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<b>RECREATION ADMINISTRATION</b> .....	<b>ranging from \$100 to \$500</b>
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PROVINCE OF ALBERTA  
DEPARTMENT OF THE PROVINCIAL SECRETARY

E. R. Hughes,  
Deputy Provincial Secretary



Hon. A. R. Patrick,  
Provincial Secretary.

